

## *Ted Greene's Philosophies*

“My main purpose in being here: Spread beauty, increase beauty, or increase appreciation for that which already exists here.” (His mantra from 1988-90s)

By 1972, Ted had ‘Chord Chemistry,’ 6 years of teaching under his belt, and 8 weeks of lessons with George Van Eps. As his musicianship expands, as stated by Barbra Franklin, “he began to feel there was something missing in his life in the area of higher purpose and meaning, so began his quest for an awakening in personal and spiritual growth. Some he readily discarded, some he found a small amount of wisdom in, and a few paths, one such as Paramahansa Yogananda, he found much to benefit from.”

### **Teaching Methods**

- “I only try to impart the knowledge they’ve (the students) longed for, or the music that they’ve dreamed of playing. When I can. Sometimes what they really want and what I really know, are far from being the same thing. In which case I’ll send them to someone better qualified. Or occasionally in a situation like this, I’ll try to teach them how to see a new good way to go about learning one of the things they’ve asked for.”
- “Teaching is a fine job. I can’t say that I love every minute of it, because it’s tough reaching some students—they’re hiding way back there—and some days are just full of problems. And it can be hard work solving them. But overall, I wouldn’t trade this job.”
- “...when I first talk with a student, of course, I start by asking them what they want to learn (if they don’t tell me first). If I have any doubts as to whether or not they love or need the particular thing they are asking for, I’ll ask them why they feel that they have to have it. Sometimes I discourage them from working on something they think they need when I have my strong doubts; usually in such a case, they really don’t love it, hell they don’t even want it, and they don’t need it either! They’ve been told by, say, someone whom they want to respect, that they ‘need’ to ‘learn jazz’, or ‘you must have ‘classical as your foundation’ or ‘it all comes from the blues’.... Anyway, once we have figured out that their motives and goals are consistent with their own future happiness, then we proceed.”
- “I’ve had fine luck with teaching. First, I try to find out what they love. They have to be learning things that they either love or need. That is, learning to play the sounds they love, or working on the sounds they need to work on (‘need’ could be for 1001 possible reasons). Exploring new things about which they don’t know how they feel, is also on the table sometimes, but truthfully, love or need usually keeps most musicians occupied with their time just fine, thank you.”

- “There it is. There’s my ‘What They’ll Work On’ setup, the ‘Big Four’ in this regard: What STYLE of Music, what FORMAT, which of course will require what SKILLS, which will in turn necessitate them learning what TOOLS ?”
- “Practice slowly, very slowly if need be, on anything that is difficult or not sounding right. And listen very carefully to yourself to hear what you are doing well and what you are not. Tape your playing from time to time. But don’t always listen back immediately. Give it a day or two. It can be a real eye-opener. The tape doesn’t lie. Just us humans do, sometimes to ourselves. Don’t do it, it’s a trap that will keep a person from ever getting really good on their instrument.”
- In 1968ish, Ted began studying and composing many Baroque pieces. While having that become the focal point of his developing musicianship, he began writing lesson material and roadmaps. His first attempts at lesson material were refined ideas he learned on guitar. He spends days to weeks studying music and refining his ideas for lesson material.
  - The diagram system was stamped diagrams with dots. The dot, x, square, and triangle system was still in early development.
- In 1971 (5 Years into teaching), Ted had a focus on teaching memorization. He wrote many extensive sheets on theory and harmony for students and insisted they should memorize it. This memorization would normally be based on a chord concept (ie. closed voiced triads) and would write out the shapes across the neck in a key or two. From there the student would be required to memorize it in all major and minor keys.
  - Some sheets would have progressions written out with extensions added, also to be memorized. He felt the material would be a strong primer to understanding the basis of music and can apply the ideas to tunes.
- ‘Chord Chemistry’ and ‘Single Note Soloing Volumes 1&2’ were reactions from students wanting to have their lesson sheets organized and better explained.
  - Some sheets had unclarity to it because of the amount of information or students desires to focus on different parts of the sheet.
  - These books had more students come with new questions based around the material in the book. This caused Ted to create new lesson materials in the late 70s/early 80s.

- In the 80s, Ted's new inspiration to study had him work with Baroque styles and textures, leading to an eventual redesign of his teaching methods.
  - This led to new organizations of chord forms (in terms of advanced inversions, Baroque voicings, and the V system) and new philosophies of musicianship. This new mentality had Ted put emotion/feel as a priority followed by full/mellow tones. One key point to this mentality is that you should only play what you want to say
    - “Fancy fills are nice but not the essence of what I want to say.”
  - His reorganization of chordal shapes were done to be clearer. In conjunction, his student expectations are not as strict but nevertheless efficient. He now has students look at chord shapes and harmonic vocabulary as a proficiency and tone practice. He had students focus on the top note and urged students to use lower string sets when possible.
    - Watch the top note then follow with comfortable fingerings (test at a faster tempo). The top note can have single note moments in order to keep visual aid up (written emphasis on visual aids now used). With visuals in mind, lean back from the guitar in order to see what's coming up next easier.
  - The voicing system was being introduced into lessons too, causing a trial and error phase leading to questions on how to teach it. Should it be one system at a time or all in a collective area (especially since the system had multiple crossovers)? Nevertheless, absorption and a lack of clear understanding with crossovers led to problems (thinking one system at a time was the clearest with students)
  - His Baroque teachings also began to develop using a 2 unit bass movement method in order to explain the fundamentals.

- The '90s had the visual priorities and voicing system continue. The main goal was to find a new and universal simplicity to teaching theory. He experimented with new lesson plans of soloing patterns, soprano-based voice leading, and the V system. This was also a time of student analysis and communication as he wanted to understand how students assimilated his information (so many different outlooks). It was human nature as much as it was music.
  
- The '90s had Ted be able to do more seminars, thus having to organize his topics in a new timeframe. He would often go back to search for any clarity challenges. The new challenge was having all engaged and learning.
  - He noticed the problems of assimilation (especially of V-systems) were due to the students lack of preparation.
  
- Ted, especially into the 90s, understood not each student has the same amount of practice time available. With that he became an advocate for compromised practice. (In response to a student in '97) “You are a busy man. You can't put in 5 hours a day. If you could put in 5 hours a week...it'll go forward.”
  
- Ted wants learning to be useful in small and large accounts. Take a small progression you love and “refuse to give up until you make music out of it.” Even if you fail 99 times but make music the 100th time, it is still good work done. This enforcement to master the concepts was always included with encouragement (as he knew the assimilation could be difficult).
  - With that said, it is only good work done if you practice efficiently. (Practicing the task at hand, not stuff you've mastered)
  
- When learning music/guitar, you should use your ear just as much as your eyes.

## Musical Philosophies

- “I don’t always enjoy a challenge but I enjoy the fruits so I often meet them successfully.”
- Ideal Qualities of a Student: “Born Musician Indicators” (1977)
  - True love of music/ Sensitivity
    - a) Extreme positive reaction to different types of chords, nice progressions, etc.
    - b) Open mind to all sounds, willingness and eagerness to hear different types of tonality
  - 2) High degree of curiosity and general spirit of investigation
  - 3) Love of actual playing
  - 4) (Love of performing)
  - 5) Good coordination, dexterity, (endurance), good hands for guitar
  - 6) Quick, logical, and intuitive mind (does not need things to be explained very much)
  - 7) Terrific musical ear
  - 8) Great drive, enthusiasm, patience, perseverance, and determination
  - 9) Great appreciation and respect for true achievement of the past, and interest in evolution and sources of musical sounds
  - 10) Ability to discern subtleties in chords, inflection, tone qualities, effects, modulations
  - 11) Love of teaching (to carry on and possibly expand what has already been done)
  - 12) Has plenty of time and uses it wisely...(resourceful)
  - Friendliness, consideration, responsibility, (tasteful sense of humor)
- Reasons for Staying with Music as a Profession (5/12/1974)
  - Latent therapeutic powers for healing and awakening virtues in others, generally improving the quality of life due to the uplifting vibrations radiated out. A person who is striving for things consistent with these concepts can accomplish these things to a much greater degree. The healing forces can have a hard time getting through if the human channel is clogged up with too much ego, self-pride, arrogance, love of flattery & adulation, desire for self-gratification, etc. The wise person is constantly on guard to detect and dissipate these lower vibrations by remembering thoughts that inspire compassion, humility & sacrifice.
  - A person can set an example for others when he is in the position of exposure that the entertainment field creates. Remember the man who reforms himself will reform others.
  - The money earned can be used beneficially in a multitude of ways.
  - My talents lie in this area so it seems that the Creator would have it be this way. (although math, puzzles, or COLOR are also possibilities)

- The Combination of High-Energy, Pounding Beat, Excessive Volume in Music... (5/12/1974)
  - Ted gave these reasons for giving up Rock n' Roll, R&B, and ceasing to play in bands.
    - Causes riots.
    - Generally increases frenzy, chaos in the world occasionally if not often.
    - Stimulates the already over-stimulated self-gratification tendencies of mankind.
    - Fosters a high degree of competitiveness: Everybody trying to be the "hottest" or "funkiest" player, trying to "outblow" everybody else. Also, it creates more of these feelings in the listeners, they get caught up in who is the "hottest" etc.
- What is needed instead is more music that inspires kindness, service, unselfishness, compassion and similar virtues to help mankind to live amongst each other in a harmonious way. Alarming sidelight: In some experiments plants died when exposed to loud hard rock music, while they flourished on Bach organ music.
- (As described in '94) Try not to get too active musically from the start. While doing the new chorus, think about tempo and harmonic changes. If you play too virtuous/active, you lose so much love for that music. Too much would cause your nervous system to adapt and it would all become predictable. If you add in some new activity or a creative musical texture/element, it will become a savory and loved taste. Too much of that 'potent' stuff will lose satisfaction in the smoothness of some other styles.
- (As described in '98) Rock music cannot be a focus nor something that should be played too often. It is too deleterious on the nervous system. People who listen drink too much, or fight, or screw (more than they need too). Most rock music doesn't have people think of how much everyone loves each other. 'Hey Jude' is a notable exception.
- (As of '87) There are 9 Areas to Music: Melody, Harmony, Register and Spacing, Texture, Harmonic Rhythm, Rhythm, Tone Color, Dynamics, Form.
- I think human beings have pretty deep unsuspected reservoirs of strength that kick in when they really love something and have to work to get it. I know I certainly was surprised. Anyway, I'm grateful for the passion I've been given. I need it.

## Other Philosophies

- Common Goals of Life for Adults (3/1/1977)
  - Recognition To figure out what the goals are (i.e. that there are any goals.)
  - Happiness
  - Gratification
    - 1) Physical Gratification (gratification of the senses)
    - 2) Emotional Gratification
    - 3) Mental Gratification
  - What People Specifically Want to Gain, Preserve, Create, Do, Be:
    - 1) Survival (self-preservation, existence)
    - 2) Freedom – being able to live your life the way you want to (not 100% possible)
    - 3) Health, Vitality, Youth
    - 4) Time, Long Life (some say no here, but that's because they unfortunately have unhappy lives)
  - Security: – assuredness of continuation of (or improvement of) present worthwhile concepts in areas
    - 1) Financial – Due to any combination of amassed, present or future income and wealth.
    - 2) Emotional – Long-term relationships, friendships; 2 levels: from without and within.
    - 3) Physical – Two levels of this: from outer harm and inner harm.
    - 4) Spiritual – (Beliefs in) good live here and hereafter; faith, guidance
    - 5) Cultural Preservation of one's Achievements, and all that you think is valuable.
    - 6) Mental – Peace of mind, stable intelligence.
    - 6) Justice All causes produce deserving effects and no unwarranted injury, illness, loss, loss of property, etc., is possible.
    - 7) Brotherhood (Peace) [the condition of general good-will (at least) towards one's fellow man] (Possibly: desire to serve one's fellow man)
    - 8) Purpose (Hope) (High but realistic goals); feeling cared for, needed, worthwhile, worthy, loved, respected, admired, important, desire for status, prestige, fame, power, desire for greatness, high-level achievement; making the world as good a place as it can possibly be; excelling in whatever you do; generally, being the highest force for good that you can be
      - (being an instrument to provide as many benefits to yourself and others as you can possibly be).
    - 9) Reasonable degree of Love of Self (self esteem). Self: approval, admiration, respect, which lead to self-confidence, self-love, even possibly self-fulfillment (containment) to a high degree. In areas of (where applicable):
      - 1) Your Outer self: appearance (desire for physical beauty), personality, manners, manners

- 2) Your Inner self: beliefs, goals, integrity and character, self-reliance, self-control, self discipline, ability to think, reason, etc. General wisdom, talent(s), creative abilities,
- 3) (Related to #2 above) Your Life: what you are actually doing or have done (with your short time on this earth) to accomplish your goals, respect for your use of time and energy, how hard you are working for what you believe in, self-actualization, living up to your highest abilities and maybe even your highest ideals too, or knowing you are doing the best you can for yourself and others (to provide as many benefits as possible); ability to earn a living at something you enjoy and believe in.
- 10) Love of Others (loving others – includes animals or ?) Knowing others whom you can admire, respect, care for, love and ? (see below). Applied to inner self and outer self and their lives.
- 11) Love From Others (including animals or ?) Tolerance, open-mindedness, courtesy, cooperation, attention, interest, patience, cheerfulness, warmth, fairness, justice, appreciation, gratitude, honesty and sincerity, acceptance, approval, praise, admiration, sensitivity, respect, generosity, unselfishness, humility, proper forgiveness, compassion, kindness, empathy, consideration, caring, sharing, affection, love, sacrifice (where proper), loyalty (where proper).
  - All this applied once again to your inner self, outer self, your life.
- 12) Beautiful Universe (environment, climate, beautiful places to visit, and ?)
- 13) Entertainment, Short-term (although it occasionally will turn into long-term) Gratification of appetites in areas of: food, sex, recreation, rest, music, and other cultural areas?, miscellaneous gratification of the senses and emotions – higher level (generally): inspiration, new experiences variety, things to be excited about or to look forward to (these aren't always in the domain of entertainment).
- 14) Education, Knowledge, and Miscellaneous Mental Gratification – Knowledge of how and will power to attain all this (or at least access the same).
- 15) Creative Outlets so as to produce Creative Expression
- 16) Comfortable Living Situation or Condition – definitely related in some ways to #12)
- 17) The Condition Where Those You Care For (and maybe others too, depending on the individual) are and/or have attained or will attain the above too.
- 18) Various Negative Wants, like: not having to work, everything or at least many things handed to you on a silver platter (general “something for nothing” attitude). (It's not the wants that are bad, it's what they produce).

- Reasons for Self-Control (5/12/1974)
  - To decrease the focus on self and concentrate on helping others.
  - To build up the positive quality of will-power which coupled with kindness & reason (wisdom) or common sense can produce very great results in the world, positive vibrations are contagious, have repercussions, just as negative ones do. Will-power can transmute a negative emotion such as jealousy into a positive one such as kindness. Imagine that 10 people were kind to you on a certain day - you would be more prone to be kind to someone else (the contagious aspect) a cynic might say, "I would be surprised if 10 people were kind to me." Well, eventually kindness wins out because it reaches that essential spark of goodness in all (I must confess to just a few doubts but I am confident time will hold the answers).
  - To not hurt others through lack of control of self. Remember, the quality of harmlessness; do not "use" others; do not be deceitful to satisfy your own selfish desires; do not radiate thoughts which can harm.
  - To set an example for others: "First become that which you want others to be."
  
- Helpful hints:
  - A cosmic viewpoint of life helps in a moment of heated emotion - just relax & think of the universe & how small and insignificant most things really are: "Is it really worth getting mad at others so much?" Life is too short for most worries.
  - Controlling one aspect can often help in controlling another (be careful here though, not to go so far overboard all at once that you overcompensate in another area to make up for the emotional need).
  
- Reasons for Giving up Dope (Cannabis) (5/12/1974)
  - Ted experimented with recreational drugs (never 'hard' drugs), for a short time in his very early 20's. He did not enjoy the experience of psychedelics. However, he did admit to a penchant for marijuana but stopped over the listed reasons.
    - Self-delusion (illusions, distortions in general)
    - Increased self-gratification sense is more often the case than not. The world needs more unselfish people, more healers, more people devoted to a life of service. This type of life is impossible to one who is too "high to cope" with the physical plane.
    - Dullness of logical thinking - unable to learn quickly and especially to retain information.
    - Unable or unwilling to cope with problems, crises.
  
- Always be willing to learn. You can spend a lifetime constantly learning new ways around music. If you don't talk with musicians or share notes with each other you will feel stuck in your sound (no matter how much personal study you do). Talking with musicians (meaning contemporaries, teachers).

- When doing something you love, like music, you need to make some time to be away from it. You may lose the consistent pleasure of the hobby if you don't break from it, thus worsening depressive states. Prioritize another lesser-hobby for a time.
- When working on intense projects, you need to keep your body alert and be sure that its final product makes you happy. It may not be as perfect as you want it to be, but the relief and happiness of your work needs to be there.
  - In Ted's case, two major projects were reorganization of his items and article publications.
  - Even though this is a very nice philosophy, Ted experienced the physical, mental, and social ramifications of obsession with the project. He wouldn't eat or sleep for days at a time, and disconnect from social interactions to focus. Many pages of *My life With a Chord Chemist* detail Barbra Franklin's experience during these periods.
  - When working on a Wes Montgomery article, Ted called a couple times to express his dissatisfaction for not having more space for an article (Ted described it as the publishing company wanting more ad space) and would lead to him spending weeks-months with little rest trying to perfect the product with its limitations. After he was able to get more article space, the deadline was 2 days. Even though he was working on it well before the news of the deadline, he only would drink hot water in a hot room with little to no sleep to keep his body alert. Your body gets to a point where it feels the food will slow him down and it loses interest in it.

Criteria for Evaluating Any Project (11/23/1976)

- 11-23-76  
 what are the advantages or disadvantages of any concept, action, relationship, project, etc. & to whom? why? what will these occur?  
 who's the alternative? they would: why + (why) not  
 ask of everything (or any portion of one)
- ① What is the purpose? Is this a right purpose? Why?
  - ② Why am I doing it?
  - ③ Should I be the one doing it? Why?
  - ④ Am I qualified? Why? (or do I flatter myself into thinking so?)
  - ⑤ Is it really necessary? Why?
  - ⑥ Should it be done now or better later? Why?
  - ⑦ Who will benefit from it? How?
  - ⑧ Is there some project which is even more valuable than this one <sup>in terms of</sup> ~~time~~ <sup>time</sup> & energy? How/for why?
  - ⑨ Can &/or should this project be incorporated or expanded into another project? How &/or why?
  - ⑩ Is the presentation clear & to the point?
  - ⑪ Is it logically arranged? Could any sections be reordered or <sup>reduced, simplified</sup> ~~combined~~ combined? Have I generalized properly & where I should have, and have I not where I shouldn't have?
  - ⑫ Is it stimulating, <sup>here</sup> meaning does it create positive INCENTIVE? Or could it even be a deterrent? To whom?
  - ⑬ And to whom are you <sup>to whom</sup> trying to create the above?
  - ⑭ Is it suitably illustrated with examples? Should it be? Are they the right ones? Are they necessary? Why? Do they create incentive or deterrence & to whom & why & ...?
  - ⑮ Should the reader be "led by the nose" (in which areas, why? For how long? what will be the result of this policy? if so?)
  - ⑯ Should there be quizzes or other self-checking procedures? Why? Of what sort? <sup>how about Review ~~pages~~ summaries occasionally?</sup>
  - ⑰ What will the reader be expected to know? Why? <sup>(to prepare for what?)</sup>
  - ⑱ Should the "tone" be serious, humorous, both? Why? When?
  - ⑲ Do I have all the necessary facts, (and other too, if desirable)?
  - ⑳ Is there a market? Can it be increased?

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